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*GATE AND DRIVEWAY SHOWING MAIN ENTRANCE—ST. MARY'S COLLEGE AND ACADEMY*

## Noted Seat of Learning—St. Mary's College and Academy, Notre Dame, Indiana

By EVELYN MARIE STUART.

**I**N a paradisaal spot in the heart of hundreds of acres of partly wooded highlands and lowlands, the far-seeing, nature-loving Sisters of the Holy Cross have established a sanctuary of learning second to none in the New World and equal to any in the Old. St. Mary's now in its fifty-seventh year, continues to grow in popularity and efficiency, holding aloft the torch of science, the flag of our country, and the banner of the Cross.

Entering the open gates, a broad driveway with an avenue of overspreading trees leads to the well-cared-for green lawn fronting the hospitable entrance of the imposing building called "Collegiate Hall." Round about as far as the eye can reach, are winding walks, sparkling fountains, beds of gay, fragrant flowers nodding their

heads in welcome to the stranger, while the wooded banks of the lordly river, St. Joseph, lend a darker tone as background to the picture. This then is the great St. Mary's, whose beginnings were as the mustard seed or the acorn, situated two miles north of South Bend, and one mile west of the University of Notre Dame.

The early history of St. Mary's is touchingly interesting, brightened by the faith that endures through hardships. St. Mary's as it stands today is a realization of the hopes and dreams of Father Sorin, made possible by the co-operative assistance of the great Mother Angela, a woman fitted by nature, grace and education to dare and to do. The community itself may be said to have had its beginning with the four Sisters of the Holy Cross who came from



"THE IMMACULATE CONCEPTION"—BY MURILLO

—Courtesy St. Mary's College and Academy

France in 1843 in response to an invitation from Father Sorin, the founder of Notre Dame. Bringing with them a statue of our Lady, which is still sacredly preserved in the Sisters' infirmary at St. Mary's, these humble-hearted, heroic souled women became foundresses of a community and a school destined to be beacon lights in the

history of religious orders and Catholic education in the United States.

In "A Story of Fifty Years," the golden jubilee history of St. Mary's, the late Sister M. Rita says in her characteristically modest way: "Until 1860 the buildings were the frame structures which had been moved from Mishawaka and Bertrand, and

the ways and means adopted in order to meet the demand for room in those days fully verified the saying about necessity and invention. Among the various contributions to the new foundation was a little black-smith shop or cottage which had been purchased for five dollars. This little frame building served as a sort of guest house and in 1858 another cottage was erected south of the old brown house as the first academy was called in later years. The next structure erected was the chapel of Loreto, the Santa Casa of St. Mary's, and while there is little in the way of official regarding this Shrine, there are many who cannot forget Loreto in the setting of their soul history."

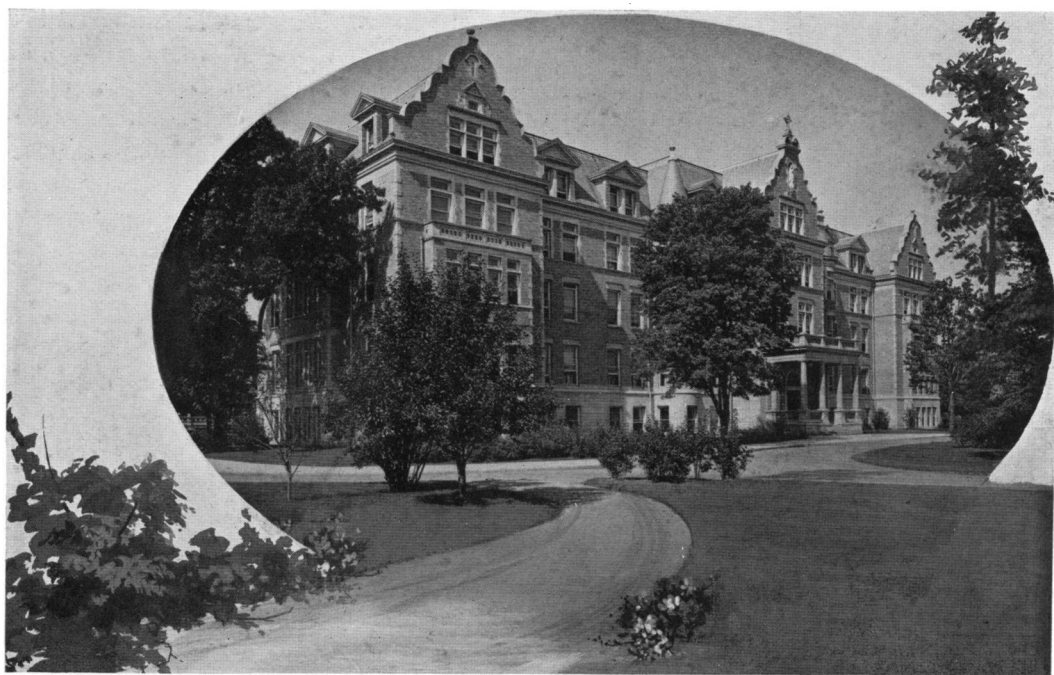
In 1862 of Civil War memory, the stately brick structure known as the Academy was built, fitted, and equipped with every convenience and educational advantage available at the time. With Mother Angela on the watch tower, success and perma-

nence were assured from the first. The academic course was acknowledged to be higher and deeper and broader than any given in academies or high schools in America. As years went on, Mother Angela's successors in office and the keen-minded directors of the Academy permeated with her fine spirit of adaptation, and quickened by the growing needs of the times, planned and offered a college course to post-graduates upon the completion of which, degrees were given them as early as 1898.

As "a grim souvenir of days of strife," there rests at the foot of the flagstaff on the campus east of the college building, two cannons presented by Commodore Davis to Mother Angela in recognition of her valiant services to the sick and wounded in military hospitals. It was Mother Angela's intention to have them moulded into a massive statue of "Our Lady of Peace." Meanwhile the cannons lie peacefully with the Stars and Stripes looking down upon



CONSERVATORY OF MUSIC AND ACADEMY BUILDING—ST. MARY'S COLLEGE AND ACADEMY



NEW COLLEGIATE HALL—ST. MARY'S COLLEGE AND ACADEMY

them and the robins and squirrels playing about them in right good fellowship.

Marking the tenth year of the establishment of St. Mary's, the music hall was decided upon in 1865. In the meantime, the grounds had been artistically laid out, the rosary circle, growing out of Trinity Arbor, forming the center of a beautiful design in landscape gardening; hedges of cedar and osage had been set out; the avenues outlined with maples and sycamores, and the lilac bushes making fragrant lanes of white and purple bloom.

The music hall finished, Mrs. Harriet Redmond, an "Old World" musical celebrity, and her no less gifted daughter, Sister M. Elizabeth, introduced conservatory methods and raised the course in music and harmony to that excellence for which St. Mary's is famed. About the same time began the Art department and that great Christian artist, graceful writer, sainted woman, Eliza Allen Starr, inspired and instructed the teachers and made the studio a school not unworthy the name St. Luke's.

St. Mary's of today is a city in itself, in-

cluding in its system of buildings, connected yet distinct, the college, academy, music hall, convent, novitiate, conventual chapel, loretto, presbytery, St. Joseph's hall, or students' infirmary, St. Angela's hall used for gymnasium and commencement exercises, Sisters' infirmary, laundry, St. Basil's hall and rosary hall—the latter a plain, strong, brick building in course of erection, to be used for kitchen, dairy, and industrial purposes.

The college is built in the form of a "T" and a better economy of space could hardly have been effected, nor a more favorable plan evolved as far as lighting is concerned; every room in the college is an "outside room" with an abundance of daylight and fresh air. On the entrance floor are the spacious drawing rooms, reception halls, Superior and students' offices, telephone and portresses' lodge, story-telling museum and magnificent library.

There is an air of refinement, nowadays called atmosphere, about every nook and corner in the reception halls and parlors; old pieces of walnut, or mahogany, give

the proper suggestion of years of association to the visitor. One of the prettiest and daintiest of the suite is the little green room furnished throughout in green fibre rush furniture, with green woven grass rugs, and hangings of green and gold cretonne, at the windows, over curtains of cream lace.

Throughout the buildings, in chapels,

parlors, hallways, class rooms, wherever one goes, the eyes fall upon a statue, an oil painting, a photograph, an engraving, each teaching its lesson and leading the student on to higher ideals. Who can measure the value of such influence in the daily atmosphere of the life of young impressionable souls?

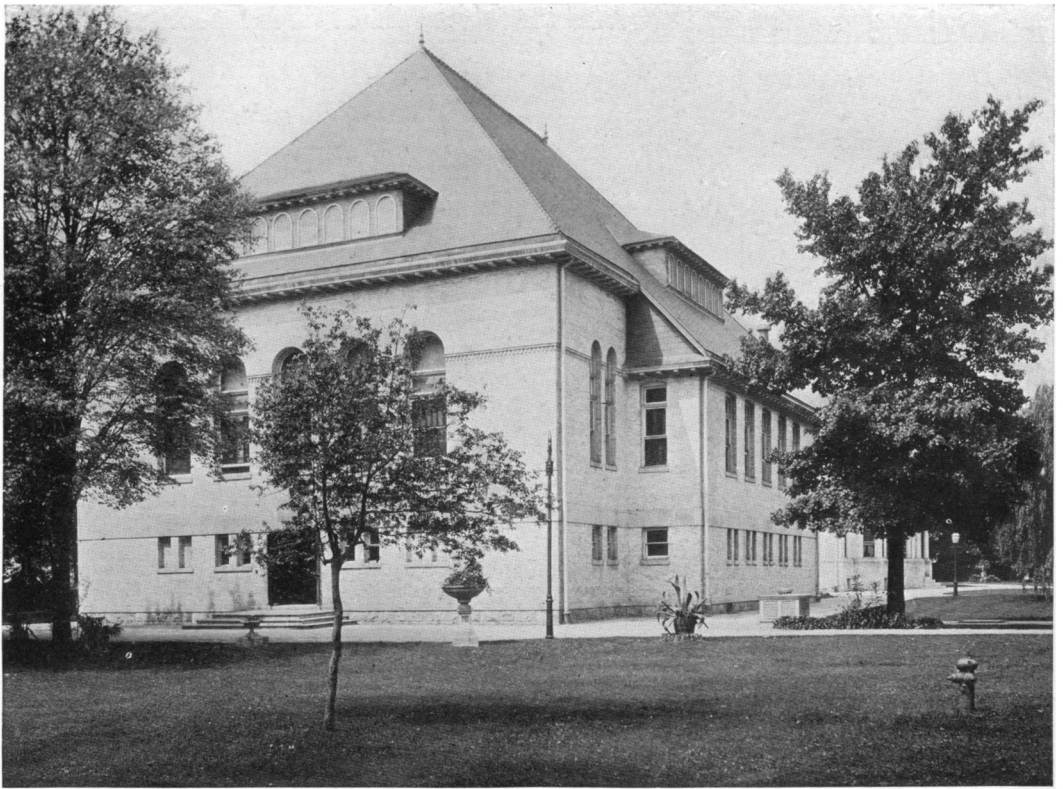
In the south drawing rooms, we find



A PORTION OF THE ENTRANCE TO THE NEW COLLEGIATE HALL

—ST. MARY'S COLLEGE AND ACADEMY





*ST. ANGELA'S HALL (GYMNASIUM)—ST. MARY'S COLLEGE AND ACADEMY*



*ST. JOSEPH'S HALL (INFIRMARY)—ST. MARY'S COLLEGE AND ACADEMY*

paintings by skilled artists, some original compositions, some copies of the world's greatest ecclesiastical masterpieces, and some very old originals from European abbeys. A lovely little shrine, with a beautiful Madonna in Carrara surrounded by growing flower and fern, occupies the window niche at the end of the long corridor. Here, too, we find prints and engravings, both of ecclesiastical and secular subjects, many of a patriotic or educational character, and all reproductions of acknowledged works of art. Prof. Gregori's skill has furnished some of the large canvases reproducing old masterpieces, in the most praiseworthy manner. Prof. Paradis, a pupil of Gerome, has also enriched St. Mary's with many fine paintings, among which a copy of Leonardo da Vinci's "Last Supper" is particularly noticeable. Fra Angelica's

radiant angels shine out from golden backgrounds above the mantel pieces.

In so large a collection we can mention only the "Assumption" from the Academy of Fine Arts, Venice, with the wonderful coloring which was Titian's delight; Hofmann's exquisite delineation of "Christ in the Garden," Murillo's matchless presentation of the "Immaculate Conception," Raphael's "Madonna of the Grand Duke," "The Madonna Della Sedia," Guido Reni's "Annunciation," Raphael's "Transfiguration" and the "Madonna of Foligno," Domenichino's "Last Communion of St. Jerome," Murillo's "Espousal of St. Catherine," Vatican, and "The Holy Family" from the National Gallery, London. Van Dyke's "Repose in Egypt," Guido Reni's "Crucifixion," from the Church of San Lorenzo in Lucina in Rome. Albertinelli's "Visita-



CANOEING ON "LAKE MARIAN" LOCATED IN THE GROUNDS OF  
ST. MARY'S COLLEGE AND ACADEMY





A CLASS IN ATHLETICS, ON THE CAMPUS OF ST. MARY'S COLLEGE AND ACADEMY

tion," Florence, Carlo Dolce's Madonna" in Castellina marble, Thorwaldson's "Day and Night" in bas-relief, a copy in alabaster of the vase found in Hadrian's villa and said to have been brought from Troy; it represents doves delicately chiseled, leaning over a crystal fountain. It is justly deemed the most exquisite piece in the Museum of the Capitol at Rome. Worthy of mention is a plaque, having in relief the heads of Italy's five giants in arts, Tasso, Ariosto, Raphael, Michael Angelo and Dante. These last constitute in themselves a collection of value, but their beauty is partly obscured by the pictures that form their setting.

The studios, too, are treasure-houses possessing as they do reproductions in cast of modern and antique sculpture, among them Donatello's "Christ-Child" and the beauti-

ful St. John, the Head of Christ from Michael Angelo's "Pieta," the Milo "Venus," a modern "Beatrice," a winsome "Mignon," and a copy, heroic size in Pentelican marble of Praxiteles' "Hermes," while for those interested in the history of the different schools of art, there are reproductions of paintings and engravings of the Dusseldorf schools, numbering among their members such men as Bellini, Albert Durer, Van Euck, Holbein and Overbeck. Here, too, is a fine collection of the colored prints issued by the Arundel Society of London. A third wall of the Studio is devoted to the most famous of eighteenth century paintings.

At the south end of the main college building is the principal library, delightfully cozy and bright with sunlight. The arrangement and furnishings of this room are

indeed charming; the book stalls are ranged along the north wall, the cases are about six feet in height and project out into the room, at intervals. Upon the end of each case stands a large marble bust of some distinguished philosopher or poet of ancient or modern times. The room finished in mahogany, is furnished with tables and chairs in Flemish oak. A statue of St. Catherine of Alexandria, a learned woman and a philosopher of the early Christian centuries, occupies the honor place in the deep window recess, in the middle of the south wall, surrounded by beautiful ferns and other plants. The spiked wheel, by which she was dragged through the streets, appears at her side as an emblem of her martyrdom. The museum, with its collections of old coins, illuminated books and old manuscripts, Chinese and Indian curios,

is in the annex to the Library. The Indian collection which is particularly fine, was brought to St. Mary's by members of the Order who were on the Indian missions. One of the most interesting relics of the museum is the face of a wooden image of Christ brought from an old church built in Arizona by the Spaniards of the seventeenth century.

On the second floor is an assembly hall, physics laboratory and recitation rooms, geology, history and economics rooms, chemistry and lecture hall, laboratory and supply rooms, and the higher English class rooms with their working library of 1,150 books, also the "Chimes" editorial sanctum at the entrance of which stands on a pedestal a beautiful statue of the Sacred Heart in the attitude of blessing the pupils as they come and go.



THE CHAPEL—ST. MARY'S COLLEGE AND ACADEMY



INTERIOR OF THE CHAPEL—ST. MARY'S COLLEGE AND ACADEMY

The third floor is partly devoted to the freshmen English, botany, astronomy, Greek, Latin, and mathematics class rooms, each having its adjoining reference library. The collegiate chapel is on this floor and is devotionally and tastefully furnished with beautiful altars, fine paintings, stations of the Cross, and "Ecce Homo" in Carrara marble. The remainder of the third floor and the entire fourth are used for dormitories and private rooms for the students.

In the basement, all above ground and abundantly lighted, are recreation halls for dancing and lounging, a prettily arranged apartment for quiet recreation, conversations, reading and needle work. The college dining room is most inviting—tables are arranged diagonally so as to give a view of the main table occupied by the graduating class and presided by the Mother Directress. On this

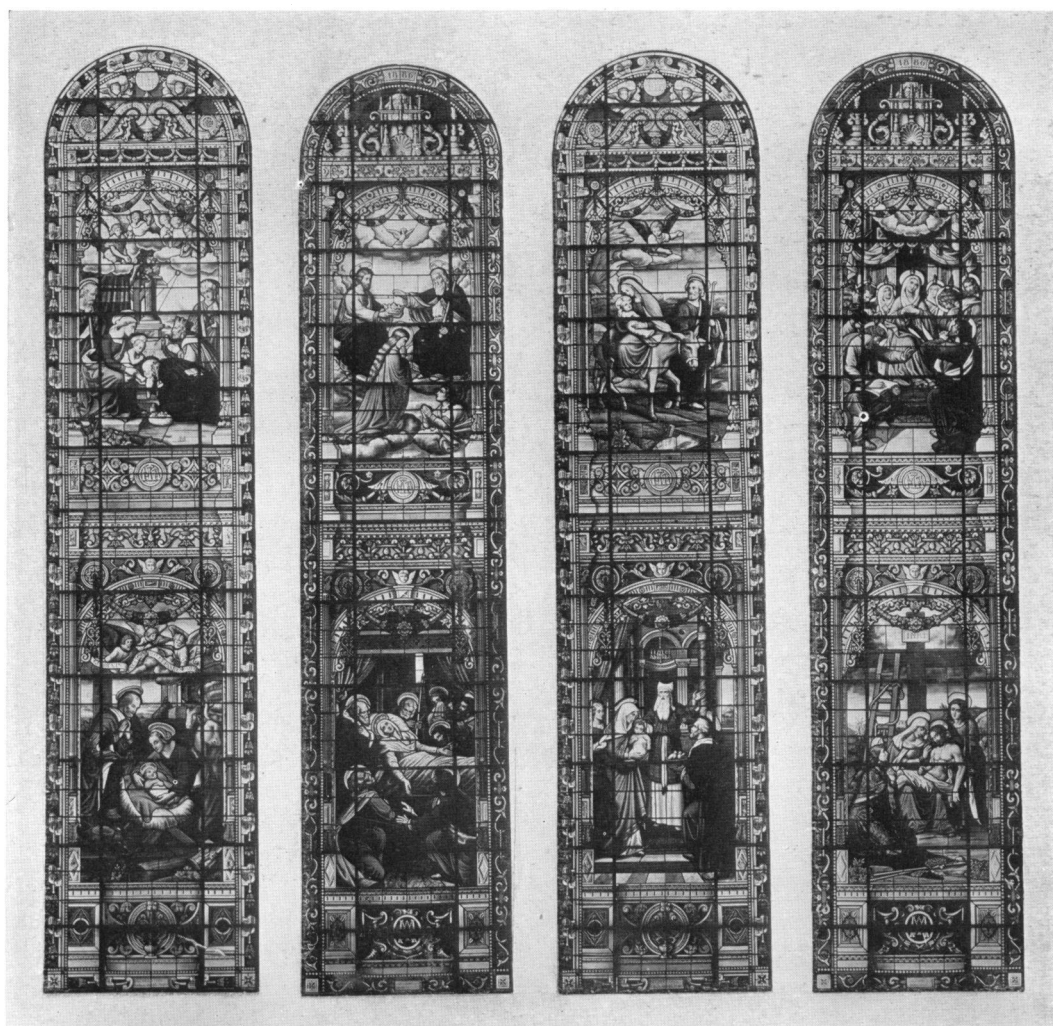
floor is the domestic science department with the most complete equipment possible, individual electric stoves, tables and supply lockers, besides the range for baking and the demonstrators' table. Attached to this is a dainty dining room where the Seniors frequently serve luncheon of their own making. Everything necessary for instruction in cooking and marketing is provided and charts relative to food values adorn the walls. On this floor is a large well appointed bathing apartment having ten marble baths, a general shower at each end and a shampoo basin with soft-water spray. This splendid laboratory is supplementary to the four finely equipped baths on each floor in the building. Across the hall is a physical culture room where special treatments are given according to the needs of each pupil. Upon entrance, each pupil is weighed and measured and a care-

ful note is made of her development and progress under the treatment.

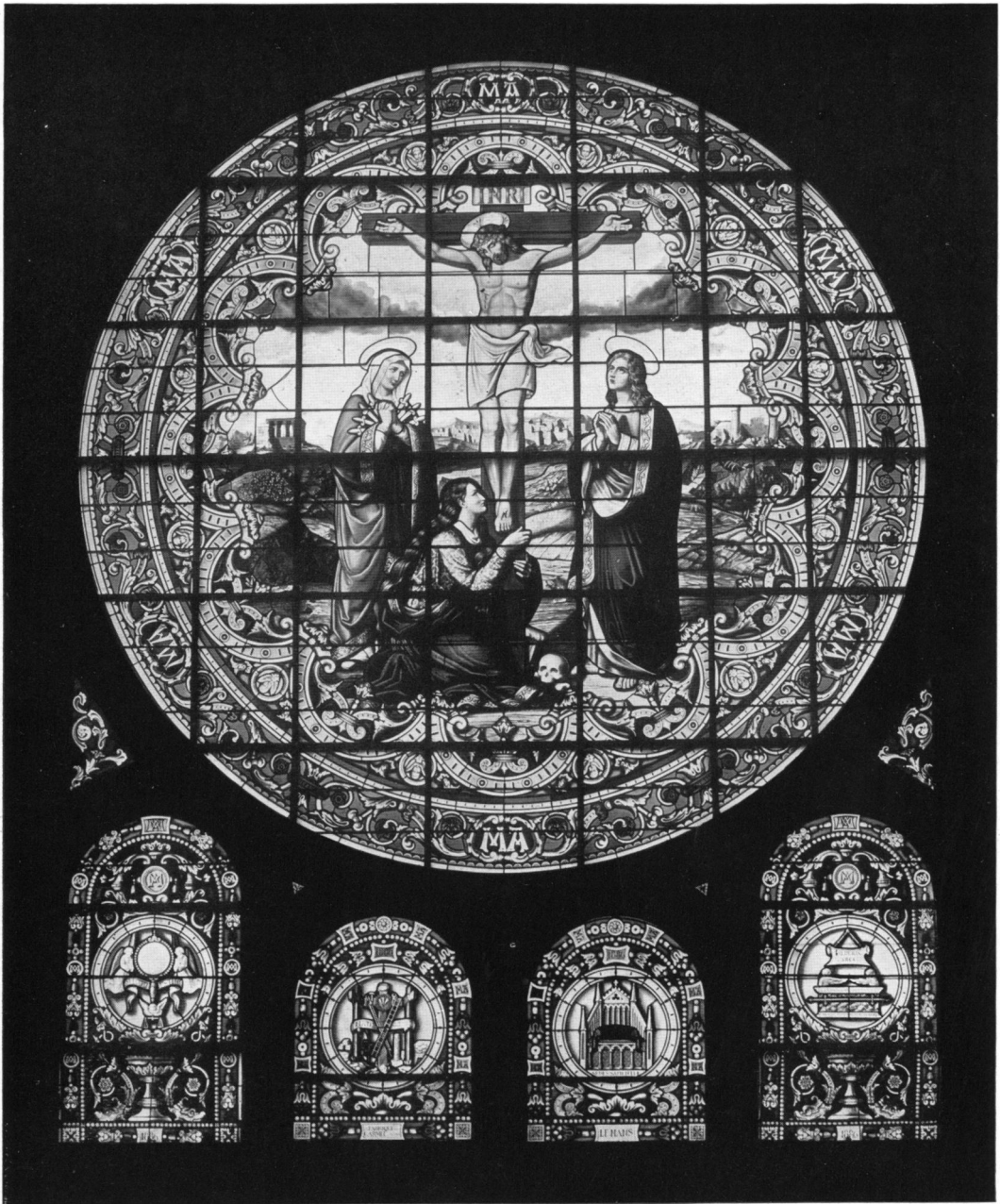
The collegiate hall is a school in itself, devoted to the students who are following different courses in college work. Back of it is the "academy building," an older structure, but roomy, solid, well built and lighted, and devoted to the younger students who are doing the high school work required for college entrance. The musical conservatory and art studios occupy yet another large building, while the gymnasium, the infirmary, the lovely conventual church, and the buildings of the convent complete the equipment of St. Mary's. A

bridge connects the collegiate hall with the academy buildings and musical conservatory, and an enclosed passage leads from all the school buildings to the Chapel in order that services may be attended without injury to health even in the most disagreeable weather.

The Conventual Chapel is of novel arrangement, being semi-circular at its western extremity, with four small marble altars and a magnificently designed high altar set off by two adoring angels, and surmounted by a Cross. Here treasures of stained glass, painting and statuary, invite the contemplation of the devout soul to things



*"The Epiphany" "The Nativity" "The Death of the Blessed Virgin" "Nunc Dimittis" "The Coronation" "The Flight into Egypt" "The Feast of Pentecost" "The Taking Down From the Cross"*



"THE CRUCIFIXION"—ST. MARY'S COLLEGE AND ACADEMY

divine. The stained glass windows from "Le Mans" in France are the work of Carmelite nuns and are noted for their wonderful coloring, harmony and beauty of composition. They are all memorial gifts, representing St. Mary's Alumnae. Beautiful associations, too, linger about some of

the precious treasures, for instance, the golden door and lining of the Tabernacle, fashioned from the graduating medals, melted down and recast, of former graduates now members of the Order. A fine, sweet-toned organ, in the choir loft, is a monument to the loyalty of St. Mary's





ST. JOACHIM, ST. ANN  
AND THE BLESSED VIRGIN"

Alumnae, by whom it was presented on the occasion of the golden jubilee celebration in 1905.

The little shrine known as Loretto just back of the conventual Chapel is a facsimile of the renowned Santa Casa in Italy. It is lighted by one stained glass skylight and all details of construction, adornment and furnishing are made to correspond historically with the holy house in which lived the Virgin Mary when the "Word was made Flesh."

In a prettily arranged plot fronting the novitiate, and convent proper, stands a majestic statue of St. Michael in Carrara marble, exquisitely chiseled and surrounded by an arch of electric bulbs lighted at night



"THE ESPOUSAL"  
—ST. MARY'S COLLEGE AND ACADEMY

and blazing forth the words "Who is like unto God." Other shrines and landmarks dear to the heart memories of the old-timers, are Mount Carmel, Our Lady of Peace, St. Angela's Island.

One of the most charming landscape arrangements is the semi-circular field for tennis and archery games. East of Lake Marian are the extensive hockey fields, with the picturesque lake itself, a joy the year round, bathing and boating in summer; skating and coasting in winter. It is evident that at St. Mary's everything is made conducive to the development of that perfect body which the perfect mind merits and requires.

Year by year, hundreds of girls and



"THE PRESENTATION"



"THE VISITATION"

young women at St. Mary's receive an education based on Christian principles of morality without which culture is meaningless and character worthless. Associated with Notre Dame University from the very beginning through lecture courses and instructions given by professors eminently qualified, it is not surprising that St. Mary's is affiliated with some of the principal universities of the country.

Whatever the diversity of opinion, the belief and attitude of educators regarding higher education for women, it has come to stay, and therefore its highest aim should be the preservation and conservation of womanly attributes and the cultivation of the moral sense of right and wrong. To

attain the end, no better ways and means exist than those found in the convent schools which may honestly claim priority in the higher education of women. It was in cloistered schools "higher education" was born and offered to women by women as illustrious examples in the history of the middle ages gloriously testify. The increasing success and prosperity of convent schools in our own time, bear eloquent testimony to the soundness of the principles upon which the system was built and developed, but nowhere are these principles perpetuated and exemplified in their entirety more splendidly than at "St. Mary's College and Academy, Notre Dame, Indiana," by the Sisters of the Holy Cross.